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than can ever be reached by "aping the tricks of other arts."

The *Bilder-Album* (Picture Album illustrative of the modern history of wood-engraving in Germany), having been published as far back as 1877, may be thought out of place here. But it is of special interest in its bearing upon the question in hand, and a few words concerning it may not, therefore, be considered amiss. In its outward appearance it is not nearly as ambitious as the *Portfolio*, nor are the cuts as well printed. But it contains specimens from the year 1837 down to that of publication, and is rich in what the other lacks, — true fac-simile work, while the white line is comparatively ignored in it. This tendency is characteristic of German wood-engraving, and, coming fresh from Mr. Linton's *Hints*, it is curious to read some of the utterances of Mr. Herm. Lücke in the introduction with which he has provided the *Album*. He maintains that Bewick's method "very decidedly led wood-engraving in the wrong direction," and that "a picturesque effect, such as the English wood-cut endeavored to obtain by false means" may be reached, by the aid of modern appliances, "in a manner which is thoroughly artistic and commensurate with the nature of the wood-cut. . . . English wood-engravers . . . met with only passing success [i. e. in Germany]. German wood-engraving, on the contrary, followed a line of development which is distinctly and consciously opposed to the English method; it adhered to the line, as opposed to tint-cutting, and this is the basis of its peculiarity and strength, and of its artistic value. . . . The modern picturesque wood-cut is remarkable not only for its delicacy, elegance, and precision of treatment, but more especially for its subtlety of tone, which it obtains by an artistically free management of the line. The mechanical tinting process, so called, is seldom found in truly artistic work, and then only subordinately, and in judicious combination with the line. The gradation in tints, the contrasts between them, and their harmonious relations, everything in fact which goes to make up the charm of picturesque treatment, is expressed by the best modern wood-engravers simply by means of artistically managed lines, frequently giving to their works a similarity to etchings even more striking than that to be noticed in some of the early attempts made in the Netherlands. Fac-simile engraving more especially shows the degree of development reached by the line manner, properly so called. In fac-simile work it is the task of the engraver to avoid all manner of translation, including that which, even when the line is used, is frequently employed in the treatment of large masses of shadow, and to follow the lines of the designer into the minutest expression of individuality. This is a task which calls into play the finest artistic sensibilities of the reproductive artist, whenever the original to be reproduced is of importance." Perhaps — to use a mode of expression which is altogether too prevalent in high-toned criticism — these views may be "ignorant," or "vulgar," or "impertinent." The convincing force of the argument expressed in these words, the close, logical reasoning displayed, the searching analysis, would at once make it evident to the public that the reviewer towers colossally above him whom he crushes, more especially as Mr. Lücke is probably entirely unknown in America. But let it suffice to say, in somewhat milder language, that the author very decidedly undervalues, and even seems to misapprehend, the uses of the white line. For the rest, the *Album* contains very good

specimens of true fac-simile. Of this kind are most of the cuts after Richter, almost forgotten already, yet beautiful in their simplicity of idea and method; the cut by Hecht after Seitz (No. 104), vigorous and bold, like the work of the sixteenth century, etc. The last plate, portrait of Dürer, by Bader (No. 118), is a superb specimen of the kind of "perfect mechanism" which Mr. Linton alludes to on p. 36, but of which he could not recall an example. The so-called fac-simile of a pencil-drawing on Plate 117 will perhaps pass muster even with the ultras of the "new" school.

S. R. KOEHLER.

ILLUSTRATIONS OF THE HISTORY OF ART.

Illustrations of the History of Art: a series of above 2,000 wood-cuts selected from the Works of Kugler, Lübke, Burckhardt, Overbeck, Dohme, C. von Lützow, Falke, Woltmann, Lacroix, etc. Chronologically arranged, and forming a Universal Atlas, to be used in Connection with any Work on the History of Art. Authorized American Edition, published under the Supervision of S. R. KOEHLER. In five Parts. Parts I. and II. Architecture, Sculpture, and the Industrial Arts among the Nations of Antiquity and of the Early Christian, Romanesque, and Gothic Periods. Boston: L. Prang & Co. 1879.

The World's Worship in Stone: Temple, Cathedral, and Mosque. 150 Engravings from the best Artists, with Descriptive Text by M. M. RIPLEY. Boston: Estes and Lauriat. 1880.



T was a happy idea of E. A. Seeman, the well-known publisher of works on art at Leipsic, to supplement the public museums and other existing means of popular education in art in Germany, by collecting from various works, published during the last quarter of a century, the illustrative wood-cuts, disconnecting them from the text to which they belong, but so classifying and arranging them according to schools, nationalities, and eras as to present to the eye, by the testimony of a multitude of comparative examples, the story of the gradual development of art in its various branches. Many of these illustrations were buried in works inaccessible to all but special students. This enterprise, emulating the monumental labors of Lübke, D'Agincourt, and Durant, necessarily inferior to them in elegance and system, but surpassing them in range of example, has its principal *raison d'être* in its very cheap and practical form of presentation. The five parts have each from forty to sixty crowded plates, and are afforded at from \$1.50 to \$2.50 per part. We are indebted to Messrs. L. Prang & Co. for publishing an American edition of this treasure-house of pictures under the competent supervision of Mr. S. R. Koehler. The two volumes which have already appeared relate mainly to the sculpture and architecture of the early nations, and present in fair sequence and suggestive parallel the history of these arts up to the period of the Renaissance. The other volumes, which are promised speedily, bring the story down to modern times and include also the development of the industrial arts from the Middle Ages to the present day, and the history of painting from the time of the Egyptians to the opening of this century.

The wood-cuts are for the most part in good condition, though of course there is evidence of unequal service. The printing was done in Germany, the titles having been translated into English by Mr. Koehler, with the addition of occasional dates; but it has been found necessary to publish with each part a slip of errata covering most of the editorial and typographical oversights. The natural defects of such a collection are a certain unavoidable inequality of execution, style, and condition in the cuts, and, what is of far more practical importance, a want of uniformity in the scale of the geometrical elevations and plans in the architectural department. Indeed, many of the plans which are printed in parallel are quite without scale, and the comparison of size is often misleading. This omission it might not have been convenient or practicable to correct, but certainly the title to each print should have included a recognition of the authority from which it is quoted. We notice numerous prints out of Viollet-le-Duc, Street, Fergusson, and others, whose names are not acknowledged even in the general title. We observe also a lack of system in the titles to the prints of sculpture, some indicating the museum where the object may be found, some giving the place where it was discovered, and some reciting the school to which it belongs, or giving the dates and the names of the sculptors, while others are quite silent on these points. A small octavo volume is promised presently, giving a *catalogue raisonné* of all the prints, with illustrative notes; probably some of the defects which we have noticed will be corrected in this volume. The ideal condition of such a collection evidently is, either to furnish these notes under the prints to which they refer, or to print them on interleaves where, without effort, they might be referred to in their proper connection and at the moment of passing interest; moreover, a full index should have been printed with each part. One finds it difficult to turn to any particular example for reference without much wasteful research. The promised octavo can never be shelved with these long atlases, and is very apt to become separated from them in the library.

Another popular collection of prints from various sources has been published by Messrs. Estes and Lauriat, under the title, *The World's Worship in Stone*. This collection is confined, as its title indicates, to religious buildings, and in its scope it ranges from Egypt to Greece and Rome, thence to Mediæval Italy, Germany, England, France, and Spain, to the Renaissance of Italy, Germany, and Russia, the Mohammedan architecture of the Eastern Mediterranean and of India, and to the Buddhist tombs, temples, and pagodas of the far East, closing with a few prints from Central America. These are accompanied by a descriptive text by Mr. M. M. Ripley, which attempts to fit to this miscellaneous collection of wood-cuts a consecutive narrative of the development of religious architecture, with copious quotations from Freeman and Fergusson, and from two or three other less scientific authorities, but without proper reference to chapter and page. It is quite a successful piece of popular book-making, and the prints are used as illustrations with sufficient adroitness. They are for the most part in good order, though printed too dark. A classification into chapters, with an index, would have rendered the whole affair more perspicuous and useful, and a statement of the various authorities to which the publishers are indebted for their cuts — although perhaps from their point of view

such an acknowledgment is unnecessary, on account of their purchase of the electrotypes — would have been accepted as a gracious act of recognition. We are sure, even for an American public, — which according to the customs of book-making in this country appears to be exacting of originality, — that such an act would not have invalidated the claim of this rational picture-book to perform its function as a decoration for the drawing-room table. Mr. Ripley's narrative is in the main sufficiently correct; but the statement, not uncommon in sketches of architectural history, that Gothic architecture at a certain period "*suddenly* came to be regarded as rude and barbarous and unworthy of civilized nations, and all the world set itself to copy classic forms," is misleading on a fundamental point. Except in England in the nineteenth century, there has never been any sudden change of styles. A revolution of this sort is contrary to the spirit of art, and is not proven by any facts of history. Periods of transition more or less protracted, and singularly characteristic of national genius, have always intervened.

HENRY VAN BRUNT.

BOOKS IN PREPARATION.

AMERICAN.



A. JEANÇON, M. D., is preparing, and Messrs. A. E. Wilde & Co. of Cincinnati are to publish, an *Atlas of Human Anatomy*, containing 180 large plates, size elephant folio, with over 1,000 illustrations selected from the designs of the best anatomists. The work promises to be of value to artists, as, according to the prospectus, considerable space is to be devoted "to the indication of the actions of single and groups of muscles in their individual and collective mechanical movements of the different parts of the skeleton." The work is to be issued in forty-five monthly parts, each to contain four plates and explanatory text; price seventy-five cents each part.

FOREIGN.

MESSRS. MACMILLAN & Co. announce as ready for publication *The Year's Art*, edited by Mr. Marcus B. Huish. It is to be a record of exhibitions, sales, etc., and is also to contain a list of the art publications of the year, and much valuable information concerning art education, public collections, etc.

A new monthly art journal, published by Mr. William Reeves, 185 Fleet Street, London, is to appear Jan. 15th, 1880.

Twenty-five views of ancient buildings, illustrative of the parish of Halifax, by John Leyland, are to be published by subscription by Messrs. R. Leyland and Son, Corn Market, Halifax.

MR. W. P. SPALDING, of Cambridge, will publish shortly a volume of sketches by Mr. W. B. Redfarn, in which the ancient wood and iron work of Cambridge will be depicted, with letter-press revised by Mr. John Willis Clark and the Rev. J. Stewart. (*Athenæum*.)

MESSRS. SAMPSON LOW & Co. propose to issue a series of *Illustrated Text-Books of Art Education*. According to the *Academy* the series is to be edited by Mr. Edward J. Poynter, R. A., while the different branches of